

THE ETUDE

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WITH SUPPLEMENT



ORGAN FANTASY—GEO. VON HOESSLIN.

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THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Practical Teachers

SCALES IN DOUBLE THIRDS.

PERKIE V. JENNIS.

SCALES in double thirds are excellent practice for physical development of the hands. In order to play scales in double thirds with smoothness, perfect equality of finger-action must be developed. When two fingers rise at the same time, one is apt to start in advance of the other; this fault may be quickly overcome, and both fingers trained to start at the same instant by practicing on the Virgil clavier, using only the up-clicks at first; when the two fingers rising produce but one click the up-action and start are accurate. When this accuracy is established in all the fingers, practice with both clicks on, playing a slow trill in double thirds, not faster than one note to the beat, with the metronome at 60. If this slow trill is played perfectly legato, the up-clicks of C and E and the down-clicks of D and F will blend, and only one click be heard. When a perfect legato can be played with all fingers, practice the scale in double thirds, bringing up the up- and down-clicks together wherever it is possible. A perfectly even scale in double thirds requires, in addition to accurate finger action, absolute control of the arm, as when a crossing is made if there is not perfect arm-control the crossing fingers produce an accent, and thus render the scale uneven. This can be overcome by practicing the scale with accents, followed by the same scale without accents, making all the tones perfectly equal.

THE LANGUAGE OF MUSIC.

MADAME A. PUPIN.

THERE are some teachers who make a practice of always using musical terms in their lessons, even with the youngest pupils. They say forte and piano, instead of loud and soft; they remark at the beginning of a piece—"this is an andante," or "this is an allegro," as if it were a matter of course that the pupil should know the tempo of a piece. The pupils hearing these musical terms constantly used, come to understand them by degrees, without the effort of studying them, as the child in his home adds to his vocabulary by using the words he hears.

The teachers who have this commendable habit generally aim to pronounce these Italian words as they should be pronounced. Those who do not understand the pronunciation of the Italian language may find an approximate pronunciation in any musical dictionary, where the proper syllable to accent is also designated. Every young teacher should have such a dictionary. The purchaser of a musical dictionary must seek an edition that gives the accented syllables as well as the pronunciation. The young teacher who has not previously learned the meaning of the foreign words, sprinkled over the music pages, will find that trying to teach them to others is a very easy way to learn them one's self.

MODERNITY.

HARVEY WICKHAM.

MOST young instructors use a great deal of classical music, of a more or less ancient type, for teaching-pieces. I am speaking now of young instructors who are also competent, educated musicians, with a completed course under well-known masters to their credit. They admire classical music—what musician does not? They have themselves been fed upon it, and they naturally conclude that it is the best mental food for their pupils.

If these all belong to a sufficiently serious and studious type, all will go well; but for the vast majority,

modern compositions will do immeasurably better. I am not speaking of modern trash, nor of the grade of teaching which has to do with such trash players. But did you stop to think that you must be a bit of an antiquarian in order to appreciate the art of a past generation? The public and the average student, be they never so musical, are anything rather than antiquarian; and a certain degree of modern style, will appeal to them in the degree of a modern style, which indeed quite escapes their ken if lost in the mazes of an obsolete or even slightly antique mode of expression.

In other words, you can interest your listeners and your pupils in more significant music, if you do not add the burden of quaintness to that of depth. Use all the modern music by all means, but do not neglect the fine compositions of to-day.

STRICT TIME.

J. S. VAN CLEVE.

THE sermon upon strict time needs to be preached and re-preached constantly to our students. As the clergyman often takes two texts with which to fortify his remarks, let us take two quite contradictory authorities, viz.: the one from the "Old Testament" of Mendelssohn, the other from the "New Testament" of Chopin. Mendelssohn used often to exclaim: "Strict time is so pretty," and Chopin kept the pyramidal box of the metronome always upon his piano. The present writer heard the other day one of his pupils recite (for the first time) the "Creole Song" from the Freser edition of the "Holler Studies," and the three eighths before the bar were every time taken very briskly; then, the bass-note was assigned more than its just value,—i.e., an eighth, quite a dotted eighth, or more, after which the remaining eighths of the rhythmic design followed and went on their way rejoicing in their exact amount of time. The figure thus indicated comes so continually in this piece, that the whole sounded quite tidy, and the corkscrew gait of the rhythm was inexpressibly ludicrous.

The whole of the lesson was to all intents and purposes devoted to eradicating this gross defect, and as the old-time superstition held that the mandrake utters a groan and a shriek when it is wrenched from the earth, this may be said that this imp of "bad time" came out of this particular pupil with pain, with tears, with anguish both of teacher and pupil.

WHEN TO BEGIN PIANO LESSONS.

CARL W. GRIMM.

THE proper time to begin instructions is really wherever the young desire it. But not every desire for taking lessons is a positive proof that the pupil is willing to continue when the very first difficulty is met with. The wish to take lessons may simply mean the gratification of senuous enjoyment of tones. He who wants to learn something has to pay the price for it, and that is hard work. It is a great natural law and cannot be evaded. No matter how great the talent, the pupil will have to work in order to develop the richest latent within him. Even Bach, and, worse than a genius, said that what he learned he acquired by indefatigable labor.

It is the correct principle of a good method to make things pleasant and agreeable, but the great fault of many pupils is that they want to be entertained all ways and never exert themselves. Taking lessons means also to submit to some discipline, and, to insure success, the adhering to it.

I would advocate to have the pupil pass one year in school before beginning music lessons. Then he will be able to read and figure to some extent. The majority of children go to school when they are six years old; let them begin music when they are seven.

They ought not to begin later than eleven, because, after that age, the hands and fingers are apt to remain less supple. In piano playing, not only the brain, but

also the fingers, have to be trained. The latter is the least interesting, but almost the most important. Von Bülow said: "To be a piano player you must, above all, have technique."

PIECES FOR SOCIAL USE.

WILLIAM BENDON.

WE cannot always choose our audience. We can rarely select just the right psychological moment of esthetic sympathy between audience and player when it would be best to play any given piece. How often we hear it said: "I did not care for ——— selection!" Older people like the old, and the younger want the latest. And the pupil, like the teacher, must be able to bring forth from his treasures "things new and old" and of such characters as range "from grave to gay, from lively to severe."

The following is suggested as a workable exponent for social (not concert) use. Except under most extraordinary conditions, let the selections be short. This will not weary either the player's memory or the hearer's attention.

Have three pieces thoroughly in the memory. One should have a broad substantial character, the second should be of a melodious songful nature, and the third of a gay and sprightly turn. These three types have stood the wear of centuries in the sonata forms. Let each piece have its own distinctive character, "his, or fowl, or good red herring," but not a hash of all.

Begin with the broad affair, as it will steady your nerves and give you a feeling of mastery and certainty that will be reflected in the attentive attitude of your hearers. If this is short and well done, their appetite is whetted for more. For your second effort, take a tender or graceful song without words will appeal to them with a more intimate winsomeness. This done, they will want and may ask for something more lively, and then conditions are ripe for you to lead them a merry round with your third piece full of spice and sparkle, swing and sweep. Then stop.

LABOR-SAVING DEVICES.

THOMAS TAPPER.

NOTHING is so attractive to the overworked teacher as the alluring sign: "Here is a method that requires no labor!" But close inspection will show us that the statement falsifies everything in education. It says that a teacher who knows little may instruct a child who knows nothing, by appealing to its higher nature. Despite its pleasant sound and appearance, the teacher comes upon the truth in time, and often with a cruel bump, that skill comes from labor; direct, forceful, sequential, and exact labor. No method may ever succeed, and no method is entitled to a ray of respect, that does not have its entire working scheme on serious study.

But with this is presented along the line of argument that to educate the child we must place him, it is yet incomplete and malicious if it does not demand as well as please. In every art and science there is a certain order, and the child must be taught to be thought to be regulated, facts to be learned habits to be formed. The more the teacher infuses these with the spirit of freedom and pleasure the greater teacher he is, but she is not great if she merely emits them.

She will recognize from the conditions about her that the first necessity is to set the child into action. On action that is well directed, correct, and logical she learns to depend. And she will soon realize that this attitude on her part means labor. Not only the child may not learn without labor, but she may not teach him without labor.

But it is its own reward. The labor she and the child expend is returned to the worker in the form of character, the one essential aim in education.

KEEP a reverence for the old masters and a warm heart for the new.—*Cipriani Potter.*

COMMON-SENSE IN MUSIC.

BY J. S. VAN CLEVE.

WE learn from physicists that the atmosphere which we breathe day and night, waking and sleeping, is composed of one-fifth the vitalizing, life-giving oxygen and four-fifths of dull, quiescent, staid nitrogen. Were this atmosphere all oxygen, we should soon burn out our lives with a mercurial, but destructive, rapidity. If the atmosphere were nothing but nitrogen, our lives would endure only long enough to produce something.

We may find here a metaphor of our lives as musicians. He who has no quick, inflammable spirit, no sensitiveness to emotional tendencies vivid enough to make him appear eccentric to the more prosaic and phlegmatic classes of men should not be a musician, yet, on the other hand, he who is a mere huddle of impulses, fancies, vagaries, moods, will never attain to that which is high and noble, will never round to the grandeur of a true musician; for a true musician is also a man.

This curious law of opposites, counteracting each other, yet effecting, by their vigilance and mutual desire, a wonderful and smooth operation of progressive life, we find pervading the universal frame of things, both things material and things spiritual. Thus, day and night, waking and sleeping, combining and dividing time and harvest, birth and death, joy and sorrow, high tension and relaxation, all forever chase each other in ceaseless rotation.

Many foolish or at least idle questions are asked by musicians as to why their lives are not thus or so as might better coincide with their desires, and many more questions still more foolish are asked by the surrounding world of non-musicians concerning them as to why they are not this or that or some other imagined thing. The first rule never to be lost sight of by musicians in judging themselves or by the world in judging them is this: The musician among the children of God is unique, not exceptional; he is blessed, indeed, with much peculiar happiness, but he, like all others, cannot be said to exist for himself alone, certainly not alone for the ends of self-gratification. The rampant ignorance of nonsense in the lives of many musicians from the highest to the lowest has been at times deplorable, and worst of all, when we read of the eccentricities and follies of our great masters, the tendency is to copy them faintly in our own lives and doings. Thus, that which was a pardonable weakness becomes, in the grafted form, a deadly brain hearing poisonous fruit.

Common-sense is often said, in a spirit of paradox, to be the most uncommon thing in the world. However this may be, it is the most desirable of things to have, and it is the most common-sense of a human being. By common-sense is meant that sort of judgment as to values and relationships which will save one from chimerical and visionary estimates—such as will work disaster. The supreme genius in literature which symbolizes the opposite of common-sense is the celebrated knight of La Mancha, Don Quixote. His redoubtable squire, Sancho Panza, is usually taken as the type of common-sense, and so in a certain low and material and prosaic way he is, but if we should say that he embodies vulgar sense it would be more accurate.

A musician's common-sense may be illustrated and exhibited in many ways. For instance, if, because he has a sensitive throat, easily stirred into vexation, he should, therefore, put little or no restraint upon that disposition, justifying himself by the example of Beethoven, whose sudden and violent peevishness was phenomenal and proverbial, he would be lacking in common-sense, for, by such a foible, he would never suggest Beethoven to anyone but himself, and he must certainly wound sooner or later plunge himself into some gulf of childish anger where he will founder as pitifully and as helplessly as a fly in a treacherous goblet of sweetened poison.

Again, we often read of the arrogance of Liszt, who

at times made an assertion of the dignity of his art, and of himself as a representative of it which was noble, and even sublime, but at other times, especially when stung by petty irritations, gave way to childish chaffs of small irritability and to displays of vanity not in the least calculated to arouse our respect. That Liszt was a power does not justify you. No doubt the power to catch the wandering admiration of the general public has a market-value, but it is a value which is only operative in rare instances, while the attempt to attract success by any poor, diluted imitation of the skillful power can only cause the musician to be still less respected by other people of intellect than he is now.

It is a lamentable fact that our art is but faintly and dimly recognized as yet among the great forces which work for the betterment of mankind. As a vexatious case in point it may be recorded that the musician, while reading an article by Mr. Elbert Hubbard, called "A Little Journey to the Home of an English Poet," I found this: while telling us how wonderful was the year 1809, he said in this year were born Alfred Tennyson, Elizabeth Barrett Browning, Abraham Lincoln, Charles Darwin, W. E. Gladstone, Howard Felix Mendelssohn and Frederic Chopin!

When starting out to make a career as teacher in any American city, great or small, but especially the latter, a young man should say to himself: "I will ally myself with the educated and well-behaved people of this place, and I will eschew the ignorant and ill-conducted, except so far as I may be of value to individuals striving to climb out of those disadvantageous."

As we, as representatives of a most mystical and most beautiful art, ought to cultivate a sense of high-minded self-reverence, which is as different from self-conceit as the Koh-i-noor is from a cheap lump of cut glass. The musician should, first of all, strive to improve everyone he meets with the idea that he is a man, a citizen, a husband, a father, a man with something to do which he believes with all his heart to be worth doing, and then he should insist upon having the respect of the community. To do this, a few simple and obvious rules are needed.

First, he must carry himself as a man of culture, avoiding equally a pedantic display and a slangy vulgarity of conversation.

Second, he must be sedate without gloom, and genial without frivolity.

Third, he must show a becoming diligence in attending to all his engagements, whether it be to give a lesson which has a fee attached to it or to contribute a gratuitous solo at a charity concert.

Fourth, he must be business-like in all his dealings. His agreements should be clear and definite, then making his agreements clearly and definitely, then endeavor to know just what he does and what he should accept only such pupils as can pay for what he is adapted to teach—all other pupils he should advise to go elsewhere. A number of the greatest teachers are using assistants now to enable them to do precisely such work.

A lesson is worth to the pupil only what he can get out of it, and it is false economy to pay five dollars for a dollar lesson, and no less so to seek a cheap teacher when the same capital invested in the work of a master will go farther and result in far greater and longer-lasting benefit. There are thousands of piano lessons given every year in this country that would be expensive at twenty cents. There are many lessons given also in this country that would be richly worth ten dollars each to those who need the inspiration and help that are to be found only in lessons from masters.

Sixth, he must have all the wisdom and self-command of a clergyman in his relations with women, and must walk a bridge of distinction between the proper and the improper which is often as narrow as the bridge over which the Mohammedans say the soul must pass over to paradise.

Seventh, he ought, if possible, to ally himself with the good. In the boundless variety of modes of religious exercise and worship permitted in this land should be some form of higher thought into spiritual culture with which he can get himself into

sympathy. There are two good reasons for this, one exoteric, the other esoteric. The exoteric one, which is the higher, is this: He will thus secure that constant stimulus toward serious and high living which he needs, not more than other men, but just as much. The exoteric reason is: That nothing so soon stamps a man as a serious and worthy member of society as connection in a regular way with some religious body.

WHAT IS A LESSON WORTH?

BY DR. HENRY G. HANCRETT.

MANY a dollar has been wasted by music pupils through consulting a teacher whose line of work was not adapted to the special needs of the pupil. Many times has the advice been given to have beginners start their work with "the best teachers." In the case of people of abundant means this has been attempted often by sending their little children under ten years of age to teachers of national reputation commanding five dollars an hour for instruction.

But it would seem almost self-evident that no child of such tender years is capable of receiving five dollars' worth from the instruction of any teacher in an hour's time. The teacher's time is worth that price, but there are thousands of faithful and wholly competent persons all over this country who are glad to give lessons for a dollar an hour or less, who can do everything for any beginner that the pupil can possibly require for many months. It takes much study, much talent, and some maturity to fit one to gain all that an artist teacher can put into a lesson. A pupil who needs to be corrected on points of rhythm, pitch, or length of touch cannot possibly derive more than a tithe of the benefit that a young artist will find in working for an hour with, say, Dr. William Mason, or Mr. William H. Sherwood.

These men can tell of traditions, of peculiarities in treating a certain passage by distinguished artists, or of variations in touch or in the conception, of relative importance of different interpretations, and they can tell it in a way that will infuse new life and meaning into the passage, new enthusiasm and significance in the playing of the pupil, and that will remain with the pupil for years as an inspiration. But the greatest of artist teachers cannot think of or tell such things to a pupil whose crude and stumbling performance requires criticism on the lowest plane—the plane upon which the multitude of competent teachers already stand.

In the ideal arrangement the pupil should know just what he requires and should go to the teacher whose specialty it is to give exactly that; but as such an ideal arrangement is hopeless, the teacher should endeavor to know just what he does and what he should accept only such pupils as can pay for what he is adapted to teach—all other pupils he should advise to go elsewhere. A number of the greatest teachers are using assistants now to enable them to do precisely such work.

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BOTANISTS find great delight in picking flowers to pieces. Others are content to enjoy their beauty and fragrance without dissecting them. So in music. One listener thinks only of the skeleton and form, and gets his enjoyment from the bones. Most people, however, just as they do the air and the sunshine. Which is the better way?

mood will usually find expression in what he does is the teacher's opportunity to produce the desired mood, and to continue producing it until it becomes a mental habit.

BY SUSAN LLOYD BAILY.

NEXT to ability, education, and a good temper, the knowledge of nothing so convenient and essential in planning and teaching as a suitable studio. It is possible that in some localities house-to-house teaching may be a necessity, but certainly, all other things being equal, much better educational work can be done in an appropriate class-room fitted for the purpose. Teaching apparatus cannot be carried around in a shopping bag; a full equipment not consisting solely of a lead pencil to make marks and a watch to tell when the period has expired.

THE MISSION OF THE STUDIO

The purpose and mission of the studio is twofold: to stimulate an ideal and to present, as nearly as possible, perfect conditions. What the poor little everyday pupil most painfully needs is an atmosphere—something to breathe; something to draw into his very being and take into his life; something that will penetrate every fiber of himself and be to his soul just as naturally and unconsciously. It is the teacher's privilege to create this atmosphere, first by his own personality and next by his surroundings. The personality is born with the teacher, but the surroundings he can largely control. If he does not make them inspiring, appropriate, and convenient, he is either lacking in ingenuity or is very unfortunate.

THE PIANO

If this is the most important factor, of course, is the piano itself. In as good a possible, an ideal tone-quality will be formed in the child's mind, he will have some thing to anticipate and work up to, and he will try to reproduce it on his own perhaps less perfect instrument at home. To the mind of a child it seems an unreasonable thing for the teacher to require him to produce his tone by certain movements which seem to him unnatural, exaggerated, and difficult, when he can hear no difference in the quality of the tone so produced. But if the piano upon which his lesson is given is sufficiently good to respond sensitively to correct and incorrect tone-production, he at once sees the reason for his teacher's requirements, and a child is usually willing to do anything that appeals to him as being reasonable.

Like a pigmy autoerast among giants, the homely, plain-faced little metronome rears its modest pyramid on an instrument of delight and torture. Infallible measurer of time and guardian of rhythm, it placidly and relentlessly ticks away our heart-beats, controlling the too exuberant temperament and spurring

THE STUDIO A MUSICAL HOME

With multitudinous lessons at school and scores of companions doing the same thing as himself, music study, so much of which is solitary work, seems a very indefinite and outside thing to the child, a little

lonely too, perhaps. But the teacher can make the studio a place of assembly for the class, a true musical home for all who study there. It becomes a center of pleasant associations; and with what a feeling of interested comradeship the child sees the small souvenirs and keepsakes of his teacher's own musical life which always collect in the studio! Pictures, photographs, programs; the portraits of those best beloved arranged like household gods over the fireplace; and on the walls the faces of the masters, which make the dear names familiar as old friends to the child.

To the mind of the average pupil the man who writes the music is, perhaps, of all persons who have ever lived, the farthest removed from his own small individuality. It is remarkable how much better the inventions are played when Bach becomes a living being to the pupil.

Quiet landscape views, characteristic life-studies, or bits of rugged scenery will serve to illustrate a musical scene more vividly than the cleverest word analysis or explanation. The picture, if it tells its story,—and

The reason the playing of the ordinary elementary pupil is so dull is because he has no ideal. A child's

pupil is so dull is because he has no ideal. A child's

INDIVIDUALITY IN TEACHING.

BY E. R. HILL.

We all recognize that it is individual method that makes the successful teacher, but it is seldom stated wherein that individuality consists.

To begin with, it is manner of presentation rather than startling novelty of truths that is the essential quality of such individuality. Perhaps the most striking method of piano-teaching of to-day, that of Leschetitzky, does not pretend to discovery of vastly important and brilliantly novel ideas, but is rather the simplest possible exposition of such fundamental truths as have always underlain the methods of the greatest players and teachers.

It remained for Debussy to formulate the laws of muscular relaxation that must have held true for the well-poised men and women of all ages. The Greco-Roman civilization—with its symmetry of life and perfect balance between body and soul—did not, in its lack of self-consciousness, need to be warned against the dangers of spasmodic muscular contraction. It knew instinctively that true power lay in self-possession. It remained for modern times to pile up mountains of self-conscious complexity and hyper-analytical difficulties, which could only be leveled by Debussy's epoch-making discoveries.

What Debussy has done for every-day life, Leschetitzky has done for the piano, in simplifying and going to the root of difficulties in piano-technic, mainly psychological. There are few of his fundamental ideas which are not either expressed or hinted at in Czerny's "Letters to a Young Lady on the Art of Playing the Piano-forte," but in their manner of presentation and point of view they are wholly novel.

Doubtless there are other ways of teaching exactly what Leschetitzky teaches, if one could see circumstance and material in the proper light of inspiration. Truth is so various and many-sided that one need never believe that one has come to the end of the ways in which it may be set forth. The facts of piano-teaching are well established, the fundamental principles are well recognized (better perhaps to-day than they have ever been), but that does not prevent one from being ever on the alert to perceive new channels through which they need be diverted to suit the needs of individual temperament.

The successful teacher must be sensitive in his observation of the pupil's temperament. He must endeavor, if possible, to formulate the pupil's life outside of music. In general, the temperamental faults come to the surface, in music and in daily life alike, even if the interest in music be quite superficial. Often the musical faults can be reached and remedied through the influences of life itself. The great composers have often achieved their greatest work when most oppressed by the complexities and tragic elements of their daily life. The moral force which these difficulties call forth involuntarily makes possible greater conquests in their artistic territory.

Try, therefore, if possible, to arrive at some knowledge of the general mental habits of the pupil, her literary tastes, her idea of the aims and ends of social existence, the extent to which religion enters into her life. Let the pupil feel the privilege of individual expression, be it ever so slight. Encourage her to seek for the "message" which each composer conveys, and not to be content with feeling it herself, but to make the teacher realize her conception of it.

In many cases the "individual" interpretation will have to be modified; but a tactful teacher can do much to inspire a pupil to feel the value of the freedom and self-reliance which such a method inevitably brings, and, what is more, makes the actual overstepping of limits only a path to the surer perception of the true essence of interpretation.

To the successful teacher the gospel of musical truth can find almost as many outlets of expression as there are varieties of temperament. That does not mean that a teacher must have as many methods of instruction as he has pupils. His observation must

be keen enough to lead him to accurate classification of temperament. He will soon discover that one method may be used to handle a certain class of temperament, with only slight modifications in individual cases. Such a habit will facilitate getting a real grasp on the culture of pupils, while at the same time enormously increasing command over the teaching medium—one's own ideas.

Above all, the successful teacher must be unsparring of himself, must be spontaneously outgoing in his sympathy with the musical and temperamental problems of each pupil. He must, with simple humility, be willing to draw on the struggles and problems with which his own early career was beset, the personal trials and agonies with which he caught and harnessed his own musical Pegasus. He must show a standard at once relentlessly high, yet tactfully sympathetic with the absence of opportunity or education that the pupil may suffer from. Such an attitude will certainly lift teaching above mere pedagogical routine, and make piano-lessons something more to the pupil than disconnected, dry problems of technique and automatic interpretation and harmonizing.

The teacher with such ideas must find his horizon, musical and personal, enormously enlarged; the pupil will awake to the realization of more than a casual connection between music and life.

PRIMARY TEACHING.

BY FRANCES C. ROBINSON.

THE time has been when any young person who played the piano acceptably and who possessed a limited knowledge of the rudiments of music would set up as a teacher of the piano-forte and plunge into that great responsibility, viz.: the guidance of children along the way in the greatest of all the arts—Music! It is, however, by no means so common a thing as it was a few years ago, for the reason that children have become more discriminating and are more anxious that their children shall be placed, from the very start, in most efficient hands.

Our conservatories, and the best private teachers, all advocate and follow out a special training for those intending to teach. The advancement in the methods of teaching in all branches of learning has been very great in recent years, and the teaching of music keeps quite abreast of this general advance.

After careful musical study and training with the best of masters, the one who will succeed is the teacher who possesses originality with judgment, who has ideas regarding the training of others, and regarding the best, surest, and most interesting ways of conveying his knowledge to others. It requires one kind of ability to take in knowledge, and altogether another to be able to give out to others.

In teaching there must, of course, be, first of all, a knowledge of child-nature and a study of each pupil individually; then teachers must possess powers to explain, to illustrate, to make everything perfectly plain to the child (or adult) mind. Pupils, nowadays, are trained by all teachers worthy the name to play with brains as well as with fingers. Instruction in musical form and elementary harmony begins with almost the first lesson.

Children are most interested in picking the parts of a flower to pieces, and then learning the relationship of each tiny part to the other; and so in music. If it is presented to them in an attractive manner, a knowledge of its construction interests them at once and, in the end, develops intelligent musicians, not mere players.

I would suggest that at the very first lessons the teacher speak of tone and illustrate, at the piano, by showing different kinds of tone as the results of different kinds of touch. Appeal at once to the ear of each pupil and thus begin the development of musical taste. Later on show that notes are merely the signs used for representing sound. Here will follow the usual training in notes and their values, but very often it is well to begin a little melody playing, using figures

only (1, 2, 3, 4, 5); not for any length of time, however, as it is apt to cause pupils to depend more upon numbers than upon the notes afterward.

Very soon, teach half-tones and whole tones. Build up an entire scale—the C-major scale—by half-tones and whole tones. Number each note on paper, and show on paper, as well as at the piano, how the half-tones come between 3 and 4 and 7 and 8. Explain that the half-tones must come just so (between 3 and 4 and 7 and 8) in every major scale, and then write the scale of G.

Tell children how they can find out what scale "comes next"; that G-major begins a fifth above C-major, and D-major a fifth above G, and so on. Play the scale of G-major without F-sharp, also play the scale of D-major without its sharps, letting the pupil notice, and point out where, the scale sounds unpleasant to the ear. Do this that he may realize the use of sharps and flats to make the scales sound correctly, as well as for bringing the half-tones in their proper places. Do not mention key signatures until the scales of C, G, and D-major have been built up, one by one, and the use of sharps is clearly understood. Then explain key signatures.

Time or rhythm is another thing to be introduced in the earliest lessons. Again make no use of the signs until you have developed in the child a sense of pulse, of accent, and of measure. It is not enough to begin teaching that a whole note is worth four beats, a half-note worth two, and so on; or that two halves, or four quarters make a whole. Children will learn all that readily in an arithmetical way and yet fail to grasp what we mean by time. But, if allowed to make some motion rhythmically they will feel what is meant. Sometimes the teacher can test children's sense of rhythm by playing a little dance music, or a march, marking the time well, when it will usually be found that each child possesses a good sense of time when appealed to in some such way.

After the pupil understands the simpler forms of time, the teacher must insist on everything new being counted aloud. Help children to find the musical thought, or idea, in each tiny exercise, and as the exercises grow longer, point out the little sentences, and thus begin instruction in phrasing, or musical punctuation.

As soon as a child plays a third, analyze it for him, and when he arrives at three tones struck together, begin your explanation and analysis of chords.

In the training which is more muscular, or physical—finger, wrist, and arm action, or technique—when training the little fingers, whether at table or piano, always give the reason for each movement that you wish him to try to learn. Explain that certain muscles can only receive their proper development by being moved exactly as you are pointing out, but make it very plain that we train our fingers, wrists, and arms merely to the end that we may produce the best possible tone.

While I would urge all teachers to draw upon their own resources as far as possible, and to originate for themselves tests, illustrations, and exercises to meet special needs—there are a number of books which, have been published of late which are very helpful, and, in closing, I will name a few. Many excellent books on elementary harmony are in existence, but teachers of the young will often find it necessary to simplify the ideas of even the most simplified work on harmony in order to make it attractive to the young. Harmony need not be the dry, difficult study it has so long been made if the very first steps are taken as simply and gradually as is really necessary. I mean beginning, always, with elementary harmony, and taking no steps ahead until all before it is perfectly plain and the way thus made clear for the greater difficulties which follow.

The books which I shall recommend are:

1. "Ear Training," by Arthur E. Heacox.
2. "Studies in Musical Rhythm," by Edgar L. Joslin.
3. "Studies in Measure and Rhythm," by E. W. Krause.
4. "Intervals, Chords, and Ear Training," by Jas. Parkman Brown.

No 323S

3rd VALSE IMPROMPTU.

F. G. RATHBUN.

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2

ff

mf

p

brill.

mp dim.

a tempo

rit. e dim.

p

3

ff

p

mp

dolce

p marc. il canto

1.

2.

D. C.

The Happy Plowman.

Arr from H. Lichner, Op. 295, No. 3.

Allegro moderato.

p
mf
basso marcato
cresc.
p
dolce
f
rit.
fino

5
p
mf
basso marcato
f
poco rit.
a tempo
rit.
fino

Come, Dance With Me.

Mazurka.

SECONDO.

F. R. WEBB, Op. 96, No. 3.

Allegro ma non troppo.

Musical score for the second part of the Mazurka. The piano part is in the lower register, featuring chords and single notes. The violin part is in the upper register, featuring melodic lines with various musical notations including *mf*, *cresc.*, and fingerings (e.g., 1, 2, 3, 4, 5). The score is written in 2/4 time and includes a key signature of one sharp (F#).

Come, Dance With Me.

Mazurka.

PRIMO.

F. R. WEBB, Op. 96, No. 3.

Allegro ma non troppo.

Musical score for the first part of the Mazurka. The piano part is in the lower register, featuring chords and single notes. The violin part is in the upper register, featuring melodic lines with various musical notations including *mf*, *cresc.*, and fingerings (e.g., 1, 2, 3, 4, 5). The score is written in 2/4 time and includes a key signature of one sharp (F#).

ben cantando

cantando

cantando

cantando

cantando

cantando

con brio

D. C. ad lib.

pp

mf

f

mf

cresc.

con brio

D. C. ad lib.

GIPSY DANCE.

GEORGE W. HUNT, Op. 8.

Allegro.

The first system of the musical score for 'Gipsy Dance' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The first staff begins with a piano (*p*) dynamic and a tempo marking of 'Allegro'. The second staff continues the melody with a 'rit.' (ritardando) marking. The next three staves continue the piece, with the fourth staff marked 'p a tempo' and the fifth staff marked 'mf'. The system concludes with a double bar line.

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The second system of the musical score for 'Gipsy Dance' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. The first staff begins with a piano (*p*) dynamic. The second staff continues the melody. The next three staves continue the piece, with the fourth staff marked 'p a tempo' and the fifth staff marked 'mf'. The system concludes with a double bar line.

3286 - 2

A Call to Merry Dance.

No. 3242

Carl Heins, Op. 117, No. 1.

f *p* *mf* *marcato* *marcato* *opusc.* *Fine.* *Trio.* *D.C.*

BARBARA. VILLAGE DANCE.

Edited by
Preston Ware Orem.

Moderato. M.M. ♩ = 112.

J. PRIDHAM.

The first system of the musical score for 'Barbara Village Dance' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The first staff begins with a *mf* dynamic and a crescendo (*cresc.*). The second staff begins with a *p* dynamic and a crescendo (*cresc.*). The third staff begins with a *f* dynamic and a decrescendo (*dim.*). The fourth staff begins with a *f* dynamic and a crescendo (*cresc.*). The fifth staff begins with a *p* dynamic and a decrescendo (*decresc.*).

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The second system of the musical score for 'Barbara Village Dance' consists of five staves. The first two staves are a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The first staff begins with a *f a tempo* dynamic and a crescendo (*cresc.*). The second staff begins with a *p* dynamic and a crescendo (*cresc.*). The third staff begins with a *p* dynamic and a crescendo (*cresc.*). The fourth staff begins with a *pp* dynamic and a crescendo (*cresc.*). The fifth staff begins with a *pp* dynamic and a decrescendo (*decresc.*).

f
f marcato
p
cresc.
f
p
f
rall.
p a tempo
cresc.
pp
cresc.
pp
rall. p.c.

BERCEUSE. LULLABY.

Edited by
Preston Ware Orem.

P. LACOME

Tempo di Valse.

pp

p sempre
poco rit.
a tempo
poco rit.
a tempo
cresc.
f
p leggerissimo
poco rit.
a tempo
poco rit.
a tempo

dim.
pp
p
dim.
pp
poco rit.

PRAISE THE LORD!

CELEBRONS LE SEIGNEUR.

Words by Emile Kauffmann.
English text by G.H.Dows.

GEORGES RUPÈS.

mf Et sous of men, ye chil-dren of the
vous mor-tels, vous en-fants de la

Thou o - cean vast, green hills, and ver - dant
Fier O - cé - an, val - lons, ver - tes col -

Pine. *marcato*

earth, Pros - trate your-selves be - fore the Lord on high.
ter - re. Pros - ter - nez vous de - vant le tout puis - sant;

val - leys, Mount - ains so grand, and streams tem-pes - tu - ous,
li - nes, Su - per - bes monts, tor - rents im-pe - tu - eux,

His love Di - vine, a sto - ry, grand, mys - ter - ious, Came to this
Son fils di - vin, a - do - ra - ble, mys - té - ref Pour vous sau -

North winds that blow, they are voi - ces from heav - en, All tes - ti -
Souf - fles puis-sants, a - qui - lons, voix di - vi - nes, Vast - tes fo -

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earth, and for man-kind did die. Praise Him, the Re - deem - er of men. Praise
ter - re. vous a don - né son sang. C'est lui, c'est le Dieu re-demp-teur!

fy to a work so mar - vel - ous. Praise Him, our Cre - a - tor, our God. To Him
rès, au front ma - jes - tu - eux! C'est lui, c'est le Dieu Cré - a - leur. Dont la

Him who gave His blood for us; Glo - ri - fy Him, our hearts re - spond -
seul est le sa-lut du mon - de! Qu'à sa voix no-tre cœur ri - pon -

sing, and glo - ri - fy His name; Lord of love, in na - ture a - bid -
voix é - cla-te et mur - mu - re; Son a-mour rem-plit la na - tu -

ing. Praise the name of the Lord, Praise the name of the
de; Cé - lé - brons le Sei - gneur Cé - lé - brons le Sei -

ing. Praise the name of the Lord, Praise the name of the
re; Cé - lé - brons le Sei - gneur Cé - lé - brons le Sei -

cresc.

Lord, Praise the name of the Lord, our Re - deem - er, our God
gneur Cé - lé - brons le Sei - gneur No - tre Dieu re - demp - teur.

Lord, Praise the name of the Lord, our Cre - a - tor, our God!
gneur Cé - lé - brons le Sei - gneur No - tre Dieu Cré - a - leur.

rall. *a tempo* *D. S.*

No 3267 She's My Heart's Delight.

ADAM CRAIG.

Tempo di Valse.

1. One night in Win - ter, at a mas - que - rade. I met a
 2. Dear lit - tle pro - gram, tied with rib - bon white; I wrote her

charm - ing, hap - py, blue - ey'd maid; Sweet was the mu -
 name down for a waltz that night. Ros - es she gave

sic, gay the danc - ers all, She stole my heart, while
 me, then said in tones so sweet, "Don't say good - bye! per -

waltz - ing at the ball. O love - ly vis - ion! hand - some,
 haps some day we'll meet! That was in Win - ter, now 'tis

fair and sweet, Could I but wed her, life would be com -
 sum - mer time, Still I am wait - ing, oh that she were

plete. No girl is like her, she's so pure and bright;
 mine. I know she loves me, for she prom - is'd me,

That pret - ty, lit - tle maid - en, who waltz'd with me that night.
 That should she ev - er meet me, my part - ner she would be.

p

Just like a fai - ry did she trip it light, —

p

mf *cresc.*

Glid - ing to - geth - er round the ball - room bright, —

mf *cresc.*

p

She danced her-self in - to my heart that night, —

p *cresc.*

f

I'll not for - get her, she's my heart's de - light. —

THE WHAT AND THE WHY OF THE CHOICE OF MUSIC.

BY W. FRANCIS GATES

"It takes all sorts of people to make a world." So, at least, we are told, and it is not hard to believe. And as there are "all sorts and conditions of men," so there must and will be all sorts and conditions of music. There is no condition of life unafraught by both good and evil. There is no change made for the better that does not carry with it something that is for the worse. At least, this is generally true, and certainly is in the matter of publishing music. As the presses revolve with increasing speed, and music comes to be added at 10, 20, and 30 cents a copy, whereas it formerly brought from three times the price, the trashy music is thus brought within the reach of many who were formerly deprived of it, but the same process of cheapening music has flooded the market with numberless millions of copies of trashy music which will do little, if anything, to improve the musical taste of its users or to assist in any way the propaganda of musical art.

It has been said that as the majority of people are of the middle class and are of commonplace character, their demand will naturally be for that which is of a similar nature in musical and literary lines. There is probably a good deal of truth in this. Certainly the laws of demand and supply are followed in the musical output as well as in matters of general manufacturing and commercial interest.

That is to say, if the publishers find there is a large demand for musical trash the most of them will proceed to gratify the public taste,—and, incidentally, to swell the contour of their own pocket-books. And who shall blame them? They are not in the business "for their health." They are there to cater to the public in the matter of music publishing, not to act as teachers and critics. But, on the other hand, there are firms that do not cater to this general demand, but limit themselves to that which is educational in character, and who put out little, if anything, that is harmful or degrading to the musical taste of their patrons. Naturally these firms have the best grades of patronage in the country, for they cater to the best desires and to the highest musical interests.

Coincident with the cheaper production has come, in some cities, the circulating library of music. This is a great factor in the dissemination of knowledge of the works of the great masters, and especially of the works of the best writers of to-day, in the larger forms that are not published in the cheaper editions. Every music student in the larger cities can have access to virtually the entire literature of music at little expense, and, in some cases, at no expense. This matter of musical libraries will gradually extend to the smaller cities, and the musical growth will be proportional.

In the case of the free library of books there is great danger possible to young people along the line of careless selection. Unless they are somewhat rigidly guided they are apt to choose the sensational and the meretricious, to the neglect of that literature which may be of permanent value to them in their formative period of life. But in the case of the circulating library of music this danger does not exist in any appreciable quantity; for the patrons of a musical library are the people who want the best and who appreciate the best,—people of the musical aristocracy, so to speak. And this is another and a great reason for the amplification of the circulating musical library idea: it has few possibilities for evil, but immense possibilities for good.

It is quite easy to decry the popular liking for the lighter and more trivial grades of music. It is easy to say the times are out of joint. But the question is more with the individual than with the times. If the taste of the individual is up to the mark, if he enjoys and practices a good grade of music, the times, so far as he is concerned, will not be out of joint.

Let us look carefully to our own responsibility

THE ETUDE

rather than waste our efforts in questioning the tendency of the times.

It is not this great flood of music of all kinds that we have to fear,—indeed this may be one of the blessings of our age, if proper selection is made from it. The great danger comes from our failure to cultivate the proper powers of discrimination, our failure to choose that which is good and healthful for ourselves and those under our charge.

It comes, then, to the individual to make a choice as to the music he shall use and hear. Hence, if he is to use his own powers of discrimination, and thus do his part in the matter of lifting the world about him to a higher musical plane, he must have some line of demarkation, some method in forming his opinion as to what is available for his musical advancement and what is to be cast aside as not worthy of his consideration.

The first question we should ask ourselves is whether the music under consideration makes us use our brains; whether it makes us think. Some of us do not want to think. If the music requires but little or no intellectual effort on our part, we are wasting our time. To a certain extent, we may say that those compositions that require the most mental effort in their acquirement are the best for us. And yet this statement may be subject to a good deal of modification. For if we take it too literally, one would have to follow a diet of fugues and other works of the strictest kind.

But if we take a more comprehensive view of the intellect necessary to appreciate good music, we will realize that it involves many features of the esthetic nature and education. Perhaps I had better say that those works are the best suited for our study that involve as much of the intellectual and the esthetic as we are at the time able to grasp. But at times there are compositions well suited to us that are not of the very highest intellectual cast, for they appeal to some particular mood or state of mind, and fit our condition in a better sense than something that is more abstruse in its construction or deeper in its meaning.

There are books to be read and then cast aside; and there are books to be read and kept and re-read. And this that is true of books is true of music. There is music for the moment and music for the life-time; music for play and music for work; music for recreation and music for instruction; music for mind and music for heart. To paraphrase, some music is to be tasted, other to be swallowed, and still other to be chewed and digested.

There is the music that may be played occasionally and then cast aside; and there is the music that should be religiously treasured as among one's most precious belongings.

The final test as to whether the music is of the one or the other of these classes is found in the answer to the question, "What does this music do for me?" Does it quicken the intellectual powers? Does it thrill our esthetic nature? Does it quicken the imagination? Does it touch the heart? Does it lift us higher,—make us better? Or, does it simply excite our sense of rhythm and lightly please our sense of tune? These are questions for the individual to answer for himself concerning the music he plays and sings, the music he listens to, the music he brings to the hearing of others.

The great music of the world has been written by men of strong mind and heart and soul; and we cannot come into intimate contact with the work of such men and not be able to say that we have been made better thereby. No more could a hungry man sit down to a banquet of the most nourishing viands and rise from it unstrengthened and unrefreshed.

We are told by Goethe that there are three classes of readers. And we may use his classification for musicians as well, it is so applicable. Said he: "There are those who enjoy without judgment; those who judge but do not enjoy; and those who both enjoy and judge with enjoyment."

In which class must we place ourselves? Among those who enjoy without knowledge, the blissful ignorant? among those who carp and harshly criticise

to such an extent as to crucify their own and the enjoyment of others? or among those who make their educated criticism the basis of a rational esthetic enjoyment,—who have a higher pleasure in that which is good because they know why it is good?

The answer that each one makes to this question will be a sufficient index to his attitude toward music in general, and particularly toward the choice of music for his own use and hearing.

THE SOFT PEDAL

BY ALFRED VEIT

TO MANY pupils the soft pedal (the *writer* uses the term in contradistinction to "loud pedal") is a mystery. They look upon it as an unnecessary adjunct to the piano. To be sure, the application of the una corda pedal, or soft pedal, requires great experience and exquisite taste. As a rule, it should only be applied to the first few notes of a passage. Employed throughout the piece, it is a sure sign of ignorance. Although the writer once heard the pianist Antoine de Kontski use the una corda pedal with chords played *forte*, producing a magnificent organ effect). Thus, the music of Chopin without the use of the second pedal is inconceivable. The exquisite runs, arabesques, and ornaments contained in the Polish composer's music are almost entirely unappreciated by the judicious use of the second pedal. Employed in the manner of the writer, the soft pedal is a manipulation of the soft pedal was unavailing, and yet she used it in such a way that it never obscured itself upon the attention of the listener—the true test of a pianist's ability as regards the art of pedaling. The combination of both pedals may be productive of the most beautiful effects, but the writer has not obtained in the higher registers of the piano. In fact, it might be advisable to establish the rule that the second pedal is never to be used in a melodic phrase that goes below the middle C of the piano. In chromatic runs, the effect is heightened by the use of the pedals singly, or both at the same time, like in passages from the "Nocturne" of Chopin, the "Prelude," the chromatic runs in the "Bisbiglio di Pasticci" by the same composer, and similar runs.

Much misapprehension has been caused by Beethoven's instruction given at the head of the opening movement of the "Moonlight Sonata," opus 27, No. 2, *esempre pp e senza sordini*. Translated into the language of the present day this means that the *adagio* is to be played without the soft pedal. But, considering Beethoven's idea in the light of modern research, we know that what the composer really meant to say was just the reverse, viz., that the *adagio* was to be played with the soft pedal, or *con sordini*. Realizing this fact, Hans von Bülow in his great edition of the Beethoven sonata, brushes the original direction aside and simply writes *con sordini*, or with the soft pedal. Rubinstein, in playing the *adagio*, stuck to the original instruction, but so clumsily, with the result that his interpretation of the lovely *adagio* was rather dry, and lacked the poetry so suggestive of the moonlight. In the slow movement of opus 108 Beethoven leaves absolutely no doubt as to his intention; his indications as to the use of the *una corda* pedal are very precise and explicit.

MUSICIANSHIP is a composite thing. It involves not only the knowledge of an instrument, but a wideness of musical knowledge. Virtuosity does not constitute musicianship nowadays. The world is gradually coming to realize the length, breadth, height, and depth of musical art. Musical art and musical science have joined hands; they are uniting their forces, and the musician must conquer both. To-day we are not in the least surprised to find a brilliant performer, an artistic singer, a composer, a *literateur*, a painter, and perhaps, other talents united in the same person. Even in this day of specializing, the gauge of musicianship is growing larger, and the many-sidedness of true musicianship is being emphasized in one person.

You say good-night; go down the stairs where you find the man with the brown beard awaiting you to ask whether it is because America is so big that you do not chance to know his friend Peter Berger, who went there twenty years since. But your mind is so full of the fact that Joseph Haydn used to walk in this yard every day, that you forget to say just how big America is. Then you are in the streets again finding There are hurrying feet, rumbling wagons, the babbling voices of lazy apprentice-boys who lounge in the doorways; and the whistling of soldiers who hang their heads out of the windows and do not know where Haydn Street is; though there is a house in it filled with splendor greater than could be made by all the shining uniforms in the Austrian army.

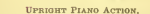
Edited by FANNY MORRIS SMITH

Why not ask one's self once for all: Is the love of music teaching so strong in me that I would rather have it as the occupation of my life than anything else, rather than society-life, motherhood, or any other form of remunerative labor? If the answer is in the

C'est fini. Cilli makes a wry face, thanks him for

The following cut represents a variety of the action of an upright piano. The adjustment of the parts in this intricate mechanism constitutes the work known

pressure of the finger on the key sets the hammer in motion. If the damper leaves the string too soon it makes the touch seem very heavy (figs. 21, 22, 23).



- pressure of the finger on the key sets the hammer in motion. If the damper leaves the string too soon it makes the touch seem very heavy (figs. 21, 22, 23).

III. It is well to begin with a little blunting the taste by too high reasoning, will prepare the mind for the repast to follow. In fact,

Mrs. Pedersen, and Miss French having given their work for the benefit of clubs.

Vocal Department

Conducted by
H. W. GREENE

ART AS
A BUSINESS.

It is good business to be a good artist, but the business ability of the musician is usually in inverse ratio to his artistic worth. One develops much more in response to suggestion than is commonly supposed, and that is why we are constantly dropping suggestions into the minds of teachers and pupils as to the best way to conduct the business of art.

"I never thought of that" is a perfectly natural as well as valid excuse, for, in the routine of work peculiar to you, how could you be expected to think of it. If, however, it has been thought of by some other and that was more alert than yours, or that had the discernment necessary to seize the idea at a critical moment and make its value known, how dull, if not stupid, of you not to appropriate it for your own, at least to the extent of giving it a trial.

This illustrates clearly the legitimate offices of a magazine like *THE ETUDE*. It is to promote, to advance the interests, the well-doing, and well-being of the profession it serves, by giving space to ideas of value, that all may use them—a veritable market of exchanges, a school of suggestion, which returns us to the proposition that, when we become so absorbed by social, business, and professional cares that systematic study is no longer probable if possible, suggestion is the saving force; it acts definitely, the strength with which it acts is governed by the conditions of the case. Our suggestions this time are along the line of taking good care of your business. There are probably as many systems as there are teachers, but the best system of conducting the business of the studio embodies three principles, a deviation from which costs dearly, either in loss of business or that which is worse, a loss of confidence of your pupils in your care or your integrity.

The first is a habit of promptness; promptness in all things, in your lessons, in sending bills, receipts, mms, replying to letters announcing change of hours, recitals, etc., leave nothing to chance or until the last minute. There are people who have spurts of promptness, which is a scanty virtue; it is promptness for seven days a week that counts. (I don't refer to that formal promptness which gives the pupil a chill as the moment arrives for the lesson to close, but the cordial invitation for the next pupil to approach, which is all that is necessary.)

The arrangement of your conveniences for teaching is next in importance. Immediately accessible should be your three Mk—Music, Metronome, and Mirror. You must have music; your metronome is always a dependable friend; your mirror will aid you more than any accessory to studio work, and they should all be conveniently at hand.

There are those who think that, if the piano is piled high with music and books in all manner of disorder, it is evidence of genius. The illusion is quickly dispelled when they find themselves paying for the time you are obliged to consume hunting for things. It is your duty to your pupils to have every sheet of music you use in wrappers, labeled and classified, so you can put your hand upon it in a second.

My method of classifying is by no means perfect, but is an improvement on actual disorder. Operas, oratorios, in separate groups; albums by prominent writers in piles by themselves; each song is included in a wrapper upon which is written name of song, composer, and the voice and grade. They then appear in separate groups as follows: Soprano, A. G. (advanced grade); M. G. (medium grade); F. G. (first grade). The contralto, tenor, and bass repertoires are treated in the same manner. Studies are most of them

bound and classified as Italian, German, and French groups.

There is much more to be said concerning the conveniences, but the suggestion is all that is necessary. Once you realize the value of a system, it will be perfected and in a manner that best suits your class and repertory.

The next thing worth considering is your appointments. Have you a pleasant studio; is it neat and inviting; is the piano in tune; are the walls adorned with pictures of artists; has the center table books for the waiting pupil or her chaperon; is there a constant supply of fresh air in the room; are your cords harmonious; is there sufficient individuality in the style by which you surround yourself to mark you as a person of taste?

All these things are capital, the stock in trade directly necessary to your real value as an artist, teacher. The teacher's income is limited by the clock. Hence it is well to make the periods which the clock measures for you as valuable as possible.

A LIST of books on voice VOCAL READING. has been often solicited by our correspondents. Our opinion of the value of much reading of purely technical works would perhaps be a disappointment to those who feel that they have been greatly strengthened by such a course, but we invite a little self-examination on this question, which will result probably in the discovery that practice (not theories) makes the teacher, and practice or the rather esthetic subtleties which are the revolutions of practice are variable or pratable; they are too evasive to be even transmitted to the pupil as his rightful inheritance.

One may sense the teacher's wishes, acquire his method, and teach it, but he will not arrive at it in precisely the same way as the teacher did, but by his own way, and it is the strength or force of this individual self-assertiveness that marks him for success and enables him to perpetuate the things that are great and effective in his teacher's work. We do not advise against reading other people's ideas, but cordially the contrary. Only do not expect to get from books more than you have in yourself. What you will get is other people's efforts to express what you already know, and their verification or repudiation of laws which seem to have grown out of your own experience will determine your respect and confidence in them.

If it seems to point to the encouragement of egotism on the part of teachers, I have given the wrong impression. What I do desire to impress upon their minds is that the weak and vacillating obedience to every proposition that is to be found in books, most of which are no better authority than the reader is in duty bound to make himself by experience, tends to unmake, rather than make, teachers.

I found in *Music* the following list, which, with one or two exceptions, is excellent literature for the teacher and student of voice (Ennors):

A. R. Bach: "The Art of Singing." Musical Education and Voice Culture." "The Art of Singing." E. Behnke and L. Brown: "The Child's Voice." "Voice, Song, and Speech." J. W. Bernhard: "Voice Production." Sophia Ciccolini: "Deep Breathing as a Means of Promoting the Art of Singing." E. H. Clayton: "Queens of Song." T. Chater: "Scientific Voice Teaching," and Effective Speaking." J. S. Carwen: "The Boy's Voice." F. J. Crowest: "Adverse to Singers." H. Campbell: "Voice, Speech, and Gesture." S. S.

Curry: "Lessons in Vocal Expression." H. H. Curtis: "Voice Building."

R. Dunstan: "Voice Production." J. Ferrar: "The Human Voice and Connected Parts." O. Gutmann: "Gymnastics of the Voice." F. A. Guthrie: "Voices Populi." G. D. Gibb: "Vocal Influence Upon Man-kind." Comparison of the Larynx of the Negro and That of the White Man." G. Holmes: "Science of Voice Production and of Voice Preservation." F. H. Holman: "Speakers, Singers, and Stammerers." J. Hulsh: "The Cultivation of the Speaking Voice." F. E. Howard: "Child-Voice." J. M. W. Kitchen: "The Aphragm and its Functions." Leo Kofler: "The Art of Breathing as the Basis of Tone Production."

H. C. Lahn: "Singers of To-day." F. Lühler: "Vocal Sounds of Clara Bridgeman." M. Mackenzie: "The Hygiene of the Vocal Organ." Madame F. Roena Medini: "What and How of Voice Culture." E. J. Meyer: "Voice Culture." A. G. North: "Vocalic Revolution."

Ange M. Patton: "Art of Voice Production with Reference to Correct Breathing." "The Voice as an Instrument." E. D. Palmer: "The Rightly-Produced Voice." J. Rush: "Philosophy of the Human Voice." W. Russell: "Orphology of Voice Culture." A. Sandagger: "Singing." Clara K. Rogers: "The Philosophy of Singing." O. M. Reed: "Mysteries of the Voice."

H. R. Streeter: "Voice Building." I. B. Woodbury: "Cultivation of the Voice." E. B. Warman: "The Voice." W. H. Walshe: "Dramatic Singing." F. Walker: "Letters of a Baritone."

We arranged with this number a series of studies on repertory. No particular plan has as yet been outlined by which to afford the greatest good to the greatest number. I am confident, however, that, if the readers of *THE ETUDE* will make with me some common results may be reached. Send to me the names of one or two of your favorite songs. Tell me why they occupy the first place in your regard, and besides signing your name, give a brief note *de plume*, under which I will, in the next issue, discuss the merits of your songs and offer my suggestions. Send your communications direct to H. W. Greene, No. 480 Fifth Avenue, New York City.

THE REVERBERATION tinct departments: the reverberation of the voice, enunciation, and interpretation.

It is interesting to note how various singers differ in their command of one, two, or all of these departments; and it will be easy to recall artists who are clever at each. Many an artist has made his reputation upon his vivid and striking interpretations, while his voice-production has been not only poor, but even very bad. And perhaps it were better to acknowledge that that may be, and I have no hesitation in saying that if he can once attain the correct phenomena of the voice it is enough for him to sing with. The reader will perhaps recall Jean de Reszke's remark a few years ago, that he believed more and more that singing was a question of the nose.

There is more than one way to reach this accurate reverberation of the voice, and to teach those who are after the same end to choose different roads. For example, the higher portion of the voice and the lower portion present a slightly different vowel color, and I believe Mr. Delle Sodie, of Paris, makes one of his phenomena with great success, supplemented, as it is in his case, with a rare ear for vocal sounds. The reason for this variety of vowel color probably lies in the fact that the upper part of the voice gets its intensity by vibrating only above the larynx, and the lower part both above and below. This is not sufficiently accurate for the singer, for the reflection and enforcement of the voice against the vocal fold with the scale, rising as the voice rises, and falling as it comes to the lower notes.

There is one thing that the singer should learn another form. The teacher likes and believes in certain characteristic phenomena of the human voice, and exerts himself to produce these in his pupils because they appear to him to be the best art. The sounds thus produced express his artistic convictions; so we must not quarrel with him, however much they differ from ours.

Now, let us proceed at once to consider some aspects of the voice and their value to the singer. I shall start out with the proposition that no description or analysis of the vocal process has ever been set forth which does not fail with many pupils; and none has ever been discovered that is of much use away from the ear of the master.

There have been many carefully-studied attempts to analyze this process, which may be divided into three classes: Those who physiologically describe the action of the vocal apparatus; those who depend upon the analysis of the breathing process; and, lastly, those who hold to the special phenomena of the voice known as reverberation.

The voice is a wind instrument which depends upon breath for its life and energy, and upon its reverberation for its beauty and color. If the reader will take up "Physiology" and look at a plate of the vocal apparatus, he will see a long tube ending in the mouth, in the middle of which is situated the larynx and the vocal cords. The other opening of this tube lies in the nose. He will note at the same time that the bony structure of the face has three cavities, which, presumably, are there for a purpose. Of course, the breath sets the vocal cords into vibration, and immediately the voice vibrates in either a part or the whole of these various cavities, the mouth, throat, nose, trachea, bronchial tubes, according to the tone produced and the freedom permitted the tongue, soft palate, and other muscles.

Now, when the breath reverberates in the many ways that are possible in this marvelous and mysterious instrument the result is always some phenomena of the voice that can be named in a general way, like white voice, guttural voice, nasal, frontal, chest, head, vibrating, dark, or somewhat colorless. That any one of these may be made to become a habit with most pupils is easily seen when we remember how we recognize the pupils of certain teachers by the hard, white voice; by the purity of their tones, or by the presence of any special quality. Certain phrases of this reverberation of the voice seem to produce notes of rare beauty and character, which the singer endeavors to attain and which, for some reason, requires months of hard, patient study.

I submit the proposition, without fear of contradiction, that the singer must not be troubled by elaborate means of getting this reverberation that enables him to sing with a free and well-placed voice. For example, he has not the time when he is singing, to think of his diaphragm, his throat, his face, and then the feeling of the tone. He must reduce his "concerns" concerning his voice to one thing, whatever that may be, and I have no hesitation in saying that if he can once attain the correct phenomena of the voice it is enough for him to sing with. The reader will perhaps recall Jean de Reszke's remark a few years ago, that he believed more and more that singing was a question of the nose.

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as soon as possible: that the voice must always have, from top to bottom, a certain solid, firm quality, which we might call the "rimb" of the voice. This is what gives the voice its solidity and carrying power, and is expressed by some teachers as being "forward in the mouth." Looked at from a scientific point of view, there is no phrase connected with the teaching of singing that has less sense. A tone may sound "forward," and yet be a miserable while note that has neither color nor expression.

On the other hand, this same note may be changed into a better one, full of color and luscious in quality, by opening the reflectors of the tone, which will add the overtones that give tone its necessary color. A singer, therefore, has his initial vibration and then, in addition to this, its amplifying or reflecting resonance. Let me illustrate this by the tuning fork and its result.

If we strike a tuning-fork and hold it in the air, the result is a feeble note. Let the same vibrating fork be held over a resonator of the proper size and shape, and we note that the tone is at once amplified and increased. The voice is produced on this principle. The singer can learn by experience to flow the note freely into the mouth, where it gets its firm and carrying timbre, and at the same time there must be no rigidity of any muscles that will prevent the free action of the resonators. In other words, the singer must carefully hold each note over its reflector or resonator with a swift, facile action after a time becomes as certain as the fingers of the player upon the piano. When the singer is able to play upon the resonators of his voice he will be able to command a variety of tone-color and a certainty of pitch that he has not found before.

Now let us proceed to consider some rather common phenomena in connection with certain voices. Let us take, first, the tenor voice.

The tenor voice is peculiarly in need of what I sometimes call the "upper resonance" (i.e., the resonance of the reflectors), for its besting aim is in a thinness that is disagreeable and colorless. It is called "upper resonance" because it appears to be higher than the mouth and yet distinctly felt on the face. The lack of this resonance is so prominent in some cases as to make the voice sound "bleating"—what Philip Hale calls the "beeping tenor." Now, all this is brought about by a complete closing of the high resonators, without which the voice can never be anything but hard and unsympathetic. This defect in the tenor voice does not always yield easily to treatment, because the singer finds great difficulty in giving up the tension that does the reflectors of the voice.

The soprano voice sometimes presents one of the most curious difficulties, which is popularly known as "frontal" voice. This is a quality in the higher notes that is disagreeable and colorless. It is called "frontal" because it seems as if anyone were doing it and the singer simply watching the process. Of course, for the various vowels there are the changes in the mouth-cavity by the action of the tongue and soft palate, but these are so markedly adjusted that they are done, as it were, at the command of the breath. In other words, the breath seems to blow them into position. The singer's great care should be to allow the resonating cavities to fill quickly and freely as the notes ascend, and thus gives the voice the round, full, rich color that is so expressive.—*Perley Dunn Aldrich.*

It is not head-voice, and never can be. It has a musty, whorpy sound that is not only unnecessary, but disagreeable. The real head voice, even to the highest notes, glides like silver when the notes are high, when the throat is open, and the voice is free, untrammelled vibration and reflection. The head-voice seems to reverberate more freely in the face-bones, nasal passages and in the cavities in the face-bones. And yet even here there is the mouth resonance that gives that "glitter" to the tone; that gives it its clarity and sparkling clearness and impalpability. I can not refrain from urging any soprano who has this enforcement of the voice against the vocal fold with the scale, rising as the voice rises, and falling as it comes to the lower notes.

There is one thing that the singer should learn another form. The teacher likes and believes in certain characteristic phenomena of the human voice, and exerts himself to produce these in his pupils because they appear to him to be the best art. The sounds thus produced express his artistic convictions; so we must not quarrel with him, however much they differ from ours.

and I have often watched it with the greatest interest as the note slipped from the right pose into the harmonious, or "frontal," quality, and usually a little sharp. Now let us consider for a moment how we are to attain the correct action of these resonators of the voice. First, let me submit the proposition that their action is essentially passive. We have only to feed breath into them. Imagine a series of bowls, from large to small, into which you are to pour water and you have the principle. And, by the way, did it ever occur to you how miserably usual the voice instrument is, and how little force it takes to set it into vibration?

Try this experiment: Half-close your hand and breathe into it gently as you pour your breath. Listen to the notes issued; it is a means to an end, and not an end. You may remind me that the old masters claimed that the art of singing was the art of breathing. But the trouble with us has been that we have confused our study to inspiration instead of expiration.

Some have maintained that if I breathed properly we would sing properly. But this is altogether too indolent for the singer. The singer may be able to feed out his breath against lighted candles, etc., and yet the voice be unsatisfactory. The reason for this, in my opinion, is that the accurate reverberation of the voice has not been attained. To be sure, the secret lies in not over-blowing or over-blowing the breath as it flows into the tone. But this difference is so infinitesimal that it is beyond us to measure it. And it is remarkable how accurately a singer can hit upon the right resonance for a note after much training. It is not easy, to be sure, for the slightest rigidity of face or throat seems to stop the reflection of the voice and leave the notes hard and unsatisfactory.

As a matter of fact, this is a very real and local effort that it seems as if anyone were doing it and the singer simply watching the process. Of course, for the various vowels there are the changes in the mouth-cavity by the action of the tongue and soft palate, but these are so markedly adjusted that they are done, as it were, at the command of the breath. In other words, the breath seems to blow them into position. The singer's great care should be to allow the resonating cavities to fill quickly and freely as the notes ascend, and thus gives the voice the round, full, rich color that is so expressive.—*Perley Dunn Aldrich.*

THE TEACHING of singing is much more difficult than that of piano or any mechanical musical instrument, because of purity of the language and inadequacy of the illustration used. In his own inner consciousness the teacher feels certain sensations connected with correct tone-production which are to him very real. When he attempts to explain these sensations, the pupil, though he may understand the language used, finds it difficult to feel them in his inner consciousness. These sensations, which the subject is mastered, are as tangible as are those connected with opening and shutting the hand.

Let anyone try to describe the peculiar flavor of a pine-apple, and you will find it is no language which will carry to one who has never tasted a pine-apple any idea of its peculiar and pleasant flavor. The only way he can appreciate it will be to taste for himself.

So in trying to write upon the subject of "Articulation and Enunciation" I cannot hope that a casual reading will convey a perfectly clear idea of my meaning. I can only hope to make some suggestion which may serve as a guide to practice and experiment by the earnest student.

Singing has been described as "talking on a pitch."



SPECIAL.
RENEWAL OFFER
FOR OCTOBER.

To any of our subscribers who will send \$2.00, we will not renew their subscription for twelve months, but will send a copy of "Student Harmony," by Orlando A. Mansfield, Mus. Doc. Mr. Mansfield is one of England's foremost theorists. This work is well adapted for self-study, and is thoroughly practical. It has the advantage, also, of having a "Key" published in connection with it, which, however, is not included in this offer. We can recommend this work to all teachers who propose forming harmony classes during the coming season.

To those of our subscribers to whom the above does not appeal, we will send, for \$1.85, a renewal of *THE ETUDE* for twelve months and a copy of "The Lighter Compositions of Chopin," a classical selection of great value and of moderate difficulty, suitable for the average player. The collection is published in good style and contains a portrait and biography.

The special offer on "First Steps in Piano-Study" is still in force. The work is progressing satisfactorily, and we hope to finish it in a month. It is a new work for the very young beginners. It has been the task of the editors to make the study of the piano pleasing from the very beginning. Hundreds of teachers have ordered the book on this advance offer, and we are sure it will come up to the standard of our new works. Our advance price is 40 cents, post-paid. If the book is charged to any person having an account on our books, the postage will be extra. All are privileged to order one or more copies, which will be delivered on publication. Send in orders this month.

This is the time of the year for our patrons to interest themselves in securing new readers for *THE ETUDE*. We receive letters from all parts of the United States and Canada, from the great music centers, the large cities, as well as the small towns, in which teachers tell us of the constant help and stimulus they receive from the monthly visits of *THE ETUDE*. With this testimony as a basis, we confidently aver that no teacher can work with his pupils so successfully without *THE ETUDE* as he can with it. The teacher should exert himself to effect that every one of his pupils becomes a subscriber to *THE ETUDE*. He can then call attention to many suggestions, to much information that he cannot take time himself to instill, and thus, month by month, he will be laying the foundation and building up the structure of sound musical knowledge.

Try it, teachers! Make a strong effort to get all your pupils enrolled among our readers. You will be repaid over and over for the slight exertion, and they will be able to do much better work. Our club-rate is liberal. Write to us for our valuable "Premium List."

There is a strong and constant demand for a work on "Counterpoint" that shall be clear and concise, and in accord with the practice of modern composition. The publisher of *THE ETUDE* arranged to meet this demand, and engaged Dr. H. A. Clarke, Professor of Music in the University of Pennsylvania, and author of a very successful work on "Harmony," to prepare a book on the subject of counterpoint that should be thoroughly new and modern and carry out the principles established in his work in "Harmony." An examination of the manuscript proves it most valuable work. The subject is divided into "strict" and "modern, or free counterpoint." The rules of the former have been much condensed, and so phrased as to avoid the many perplexing exceptions to rules found in other text-books.

The principles of "Modern Counterpoint" in the free style are clear and will carry the student over this difficult subject. Founded on the practice of the best composers and in accord with modern harmony, this part of the work will be found of the utmost value to students and to composers as well. The work also contains chapters on "Double Counterpoint, Canon, and Fugue," and will prove a compendium of the rules for polyphonic writing.

The manuscript is now in the printer's hands, and will be ready for publication shortly. Until then we make the following liberal special offer: For 50 cents, sent in advance of publication, we will send the copy of our patrons who have an open account, we shall be pleased to charge the work at the special price, but in that case the postage will be extra.

The initials of married women who have accounts with us often cause confusion in book-keeping. In one order the name is signed Mrs. John A. Robertson and perhaps in the next it will be Mrs. Jennie C. Robertson, the consequence being that two accounts are often opened. It is customary to use the initials of the husband, except in case of a widow. We only wish to impress the importance of always using the same initials. We have thousands of small accounts on our books from all parts of the country. The initials of the husbands are preferable also as facilitating the delivery. In a town of some size, Jennie C. Robertson may be unknown to the postmaster, while the husband, John A., is well known. The street number should never be omitted, and the name of the State be written plainly. We had a case recently when we sent a package to three States before we knew it, but it was, to wit, to Mr. and Mrs. M. D. first, the post-office (Columbus) being in all three States. It was a month before the order was delivered. Too much care cannot be given to write address clearly. The music teacher is generally quite accurate, but the mistakes in ordering are not always our clerks'.

By the time this issue of *THE ETUDE* reaches our subscribers Mr. Tappan's new book, "First Studies in Music Biography," will be in press and, shortly after, ready for delivery. Its value lies in the interest it stimulates and maintains in the expert manner in which it makes use of the facts of general history (thus correlating with what the child learns in school); in the plan of the book for the classroom or for private study; in its method of presentation, serving as a reliable introductory manual to the special study of music history.

The pedagogic plan underlying the book is thorough. The preface, directed to the teacher, explains fully how to proceed with the book in teaching. It is for a grade of pupils in advance of those for whom "Pictures from the Lives of Great Composers" was written. With each composer there is a portrait, map, tabular view, sets of questions on the text, suggestions for further study, and a bibliography.

In advance of publication we will send the book to any address, post-paid, for 50 cents, cash with the order. Customers having accounts with us may have the book charged. In this case postage will be extra.

In all of the catalogues of the sheet-music publications published by the house of Theodore Presser each separate piece will be found to have a number connected with it; on every piece of sheet music this same number will be found. The giving of this number to each piece of sheet music is to facilitate the filling of orders for our own sheet music publications.

We request our patrons, whenever possible, to order by this number only and not mention the name of the piece. We are afraid, from the orders which we have received this fall, that the fact that we desire you to order by number only is not generally known. Please follow this rule to as great an extent as possible, and where you order from a catalogue or from a piece of music, say what the number is, and it will save you the trouble of writing the name and author. On our

shelves all editions—such as Schirmer's Library, Peters, Litoff, etc.—are classified according to number, not the name.

You run no risk in purchasing your metronome from this house. The metronomes we now furnish are guaranteed for two years. We still keep a great number in the last three months, and have had no complaints. The prices are the same as elsewhere, \$2.50 and \$2.00, with and without belt, respectively; transportation is additional, about 20 cents on each. We allow a quantity discount when ordered in half-dozen or dozen lots. We still keep the American make in stock, and send it to those persons who insist on having an attached lid, which the foreign make has not.

We had a conversation with one of our largest customers, the head of the music department of one of the largest colleges in the United States, in regard to opening a new season's account. He had dealt with all the large music-supply houses, and we were greatly pleased to find that, in their past dealings with the house during the past season, they had received better service from us than from any other firm.

Our business of supplying teachers and schools with everything they need has grown to tremendous proportions. We have more employees for this purpose than any other house in the country. We shall continue to strive to give the best satisfaction that it is possible for us to give. We would like you to try us for a season, no matter how large or small your orders are. Write to us for a bundle of catalogues explaining carefully our system of dealing. We allow good discounts to the publisher, and most liberal terms. We furnish also, in post-order blanks, envelopes, and order blanks. We aim to fill every order the day it is received. The exceptionally well-selected large stock which we have makes it possible for us to do this. Give us a trial.

In another Publisher's Note will be found the special advantages allowed by this house as to "on sale" music.

The "on sale" plan, while perhaps not originated by this house, has been brought to much greater perfection by us than by anyone else. We are most liberal in our supplies. We do not require explicit settlement but once in a season. It is possible for you to add to your first large selection at any time during the year for special needs. We are willing to send almost anything to you within reason, on impulse. We send out every month, during the busiest season, ten or twelve pieces, either vocal or instrumental. We send out every month, during the busiest season, ten or twelve pieces, either vocal or instrumental. We send out every month, during the busiest season, ten or twelve pieces, either vocal or instrumental.

If you prefer to deal nearer home for your special needs, it would be of great convenience to you to have one of our "on sale" packages of new music "on sale" at hand to be used when it is possible, without the trouble even of leaving your studio or home.

If you are interested, let us send to you our special circular on this subject.

We have for this month a special offer on a work which will interest a large number of our readers. It is entitled "Society Dance Journal." The selections and arrangements have been made by Charles Escher, who has an established reputation as an arranger of dance music. The selections include "La Serenata Waltz," "La Czarine Mazurka," "Cavalleria-Rusticana," "Coconut Dance," etc.; in all, 70 pages of piano and violin or mandolin and piano. Our price for this month is only 15 cents for violin or mandolin—or, including the piano accompaniment part, 30 cents, post-paid. The price about covers the cost of paper and printing with postage. Those interested in mandolin or viola music will not permit this offer to go by. It is a new issue. Those having accounts with us can have the amount charged, but postage will be extra.

HOME NOTES.

In addition to his work in Milwaukee, Mr. H. L. Tetzlaff will teach in Wauwatosa.

Mr. J. FRANCIS COOKE, of Brooklyn, has in press a work on "The Technique of Natural Forces and Other Essays," for piano students.

The Northwestern Musical Institute, Philadelphia, Alexander Buchanan, principal, has resumed work for this season.

The music department of Congregational School, Duluth, Minn., has engaged Miss Goodenough of the Faellen Pianoforte School, Boston, to take charge of the piano department.

Miss STELLA HADDEN ALEXANDER, pianist, and Miss R. B. Alexander, bass, have resumed their popular piano and song recitals.

We have received a very neat booklet giving the course of study as arranged by the Music Student's Club of Rochester, N. Y. Mr. Percy Dunn Aldrich will deliver eight lectures before the club.

MAUDE SLIBY-NICHOLS gave an interesting paper's recital in the Congregational Church, Mitchell, S. D., September 7th.

We have received the fall announcement of the Wesleyan College of Music, Bloomington, Ill. Mr. O. R. Skinner, director. More than six hundred students were enrolled in various departments last year.

Mr. WILLIAM H. SHERWOOD, and Mr. Sol. Marcoson, violinist, of Cleveland, Ohio, gave a series of interesting recitals at Chautauque. A number of American composers were represented on the programs.

Mr. ALBERT LOCKWOOD, of the University of Michigan College of Music, has arranged a series of lecture recitals covering the history of piano-forte music.

Miss ANNIE C. HOLMES, of Westbrook, Maine, was honored with a place on one of the programs of Kalamazoo Summer Night Concerts, New York City.

Mr. H. J. J. MAYNELL, director of the school of music at the Presbyterian College for Women, Columbia, S. C., died at his home in Lancaster, Pa., September 23d. During the short life of his connection with the college he had done much excellent work.

Mr. WILLIAM E. SYDNER, of the Sherwood Music School, Chicago, was tendered a testimonial recital at the Bell Opera House, Benton Harbor, Mich., September 13th. Mr. Sydner will teach in Chicago and also spend several days a week at Kenosha, Wis.

Mr. JAMES W. HILL, of Haverhill, Mass., gave his one hundred and ninety-second recital on September 11th. He will also spend several days in the week in Boston.

The pupils' recitals in the Faellen Pianoforte School, Boston, Carl Faellen, director, have been resumed. The proceeds from the sale of reserve-seat tickets will be applied to the scholarship fund.

The Cleveland School of Music, Mr. Alfred Arthur, announces the engagement of Mr. A. Spengler for the piano and organ department. A course for the training of children's voices has also been arranged.

The Toledo Conservatory of Music and Dramatic Art, Toledo, Ohio, begins its fall term October 1st. The music hall connected with the conservatory has been newly fitted up to accommodate an audience of 1000.

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E. T. PAUL MUSIC COMPANY'S PUBLICATIONS.—We desire to call the attention of our patrons to the fact that in another column will be found some making the use of the E. T. Paul Music Company. Anyone who uses music, either in teaching or for himself, will find it to interest to read the propositions this publisher has made. Mr. Paul is the well-known author of the celebrated "Ben-Hur Chariot Race" and several other bright and spirited marches, which are offered from their catalogue in connection with a selected list of special rates in connection with a selected list from their catalogue of their best instrumental pieces. Teachers will find a set of 14 of these pieces, which are almost given away. The editions of this house are among the handsomest and best on the market.

MRS. E. S. BURNS' "KINDERGARTEN SYSTEM" will be used in the Fort Worth (Texas) Academy of Music.

MR. HENRY C. LAHEE is meeting WITH large success in conducting his Musical Bureau, at 219 Tremont Street, Boston. He states that the number of positions filled by the Bureau this season has far exceeded his expectations.

COMPETENT PIPE-ORGANIST (LADY) OPEN for engagement. Mrs. Heathcote, 205 R. Eleventh Street, Newark, N. J.

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I want to thank you for always filling my orders so promptly. You certainly deserve a prize. Mrs. A. N. STILES.

I have used very appreciably in my teaching the "Dance Album" for beginners. It is the best I have ever used.

I am well pleased with "Theory of Interpretation," by Goodrich, and intend to use it with my pupils in theory.

"Evenings with Great Composers," by W. B. R. Mathews, is excellent. Many delightful evenings have I spent in reading and studying it.

I am very much pleased with London's "Sight Reading Album," because it contains so much classical music which will be interesting to a beginner.

I have received the copies of London's "Sight Reading Album," and I need hardly say I am much pleased, as it recommends itself; it is a great help to a teacher.

After carefully examining Volumes I and II of "The Modern Student" I can heartily commend them to any musical student who values tonal, phrasing, and velocity.

All times, my music sent "on sale" has been extremely satisfactory to me. I have had dealings with many different publishers, but have never found such helpful and prompt service as from your people.

The work on "Harmony" by H. H. Clarke at hand. I am more than satisfied with it. It is the most concise and clearly expressed work on "Harmony" I have ever seen.

Your "on sale" music has been a great help, for it not only brings before me new things, but it also reminds me of some of the old ones that have been forgotten, and the new edition is most desirable.

I have received "Dictionary of Musical Terms," by Dr. Clarke, and am much pleased with it. It is clear, concise, comprehensive, and conversational, or arranged for reference. The pronunciation is also clearly and correctly given.

I desire to thank you for your promptness in filling orders, and also for the admirable selections you make in your "on sale" music, as on other occasions, and it is always a pleasure to refer my friends to your house.

We received the "on sale" music a few days ago, and must say that we are very much pleased with it. We never before had a selection in music that could equal it. We found a number of valuable teaching pieces, which we highly appreciate.

I wish to express to you my appreciation of London's "Writing Book for Music Pupils." It greatly lessens the work of teachers in blackboard exercises, and is one of the greatly needed improvements in the aid of teaching time and sight reading.

After a careful examination of the "Theory of Interpretation Applied to Artistic Musical Performance," by A. J. Goodrich, I take great pleasure in stating that I consider it an admirable work, embracing all the vital parts which the title indicates: young composers will also find it of great interest and practical hints.

"Foundation Material," by Charles W. Landon, is, according to my judgment, the most up-to-date, progressive book I ever saw or heard of. I have seen small children of the age of eight and nine doing excellent work in it. No teacher should be without it, as the little important things which are so essential to good teaching. What there is of text is clear and to the point. It is a textbook to be used with a teacher rather than for self-instruction, and is thoroughly excellent in its way.

Arthur R. Brown's "Ear Training" is a highly little volume, devoted to a matter which is all too much neglected in the average music-teaching of our day. It is the most complete and practical work I have seen in this connection. The book is full of exercises for training the pupil's ear in regard to perceptions of pitch and rhythm: exercises which have all been used by the author in a most successful teaching. What there is of text is clear and to the point. It is a textbook to be used with a teacher rather than for self-instruction, and is thoroughly excellent in its way.

I have received "Graded Materials for the Pipe Organ," by Rogers, and am much pleased with the book.

I am very much pleased with Schmol's studies for organ. They seem to me especially interesting studies for young people.

I am very well pleased with Mandel's "Student's Harmony"; it is a good work for self-study.

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(Viola Department, continued from page 277.)

playing in the most flattering terms. His neighbor joined him in these eulogies, but added: "Paganini's skill is not astonishing; he owes it to his eight years' sojourn in prison where he had only his violin to soften the sufferings of captivity. He was condemned to this imprisonment for having assassinated, in the most cowardly manner, his rival—one of my friends." As may be imagined, every person present exclaimed against the enormity of the crime. Addressing the individual who knew his history so well, I begged him to tell me when and where this adventure had occurred. All eyes were immediately turned toward me. Imagine the astonishment when I was recognized as the principal actor of this tragic story. The narrator was greatly embarrassed. It was no longer his friend who had died; he had heard—some one had told him—he had believed—but it was possible he had been deceived—etc. So you see, sir, how people play with an artist's reputation, and that lazy people will not understand that one can study just as well when at liberty in one's own room as under lock and key.

In Vienna a rumor still more absurd tried the credulity of enthusiasts. I had played the variations entitled, "Le Streghe," and they had proved quite effective. A gentleman, described to me as having a pale complexion, a melancholy air, and an inspired eye, stated that he could see nothing extraordinary in my art, because, while I was playing the variations, he had distinctly seen the devil near me, guiding my arm and conducting my bow. His striking resemblance to me was clearly proclaimed my origin. He was clothed in red, and was playing horns and a tuba. You will appreciate, sir, that after such a minute description there could be no doubt as to the truthfulness of such a statement, and that many people were convinced that they had discovered the secret of what they termed my "tricks of strength."

These rumors annoyed me for a long time. I tried to prove their utter absurdity. I called attention to the fact that, since my fourteenth year, I had been continuously before the public; that for a period of sixteen years I had been musical director at the court of Lucca; that, consequently, it is true that I had been imprisoned for eight years for having killed my mistress or my rival, the deed must have been committed before I became known to the public; that is to say, I must have had a mistress and a rival when I was but seven years old. In Vienna I appealed to the Italian ambassador, who made the declaration that he had known me for nearly twenty years as an honorable man.

Thus I succeeded in stifling this slander; but something of it has always remained, and I was not surprised that it should resurface in this place. What can I do about it? I see no other way than to be resigned and let malignity exercise itself at my expense. However, I believe I ought to tell you, in conclusion, the anecdote which has given rise to these injurious stories.

A violinist named D., who was in Milan in 1799, became intimately associated with two men who led a wicked life. These men persuaded him to accompany them to the village, one night, for the purpose of murdering the rector, who was snopped to have some money. Fortunately, the courage of one of these guilty men failed him at the last moment and he denounced his accomplices. The police arrested D. and his companion just as they arrived at the rector's house. They were sentenced to twenty years' imprisonment; but General Menon, after he became Governor of Milan, liberated the artist, and the latter had spent two years in prison. Would you believe, sir, that my whole history has been embroidered on this incident? The man in question was a violinist, and his name ended in "i"—surely that must have been Paganini! The assassination became either that of my mistress or my rival, and it was I, so they said, who had been thrown into prison. But, as they would have it, I discovered my new violin school in prison. And the irony—which would have proved an impediment to my arm—received the credit for my discovery. Yet one word. Since impossibilities are believed, I

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- No. 4. To give the fractional value of notes.
- No. 5. To write dotted notes of given value.
- No. 6. To write notes of given names, a, in spaces A, on lines, Treble Clef.
- No. 7. To write notes of given names, a, in spaces A, on lines, Treble Clef.
- No. 8. To write notes of given names, a, in spaces A, on lines, Bass Clef.
- No. 9. To write names of notes on ledger lines and spaces.
- No. 10. Notes of the same in different places.
- No. 11. To give the interval formed by different notes.
- No. 12. To write notes forming different intervals.
- No. 13. To write major scales with sharps.
- No. 14. " " " " flats.
- No. 15. " " " " naturals.
- No. 16. " " " " flats.

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most submit to the inevitable. The hope remains to me, however, that, after my death, Calumny will abandon her prey, and that those who have so cruelly revenged themselves for my success will leave my ashes in peace.

FOUR HOURS
A DAY.

"How many hours is it necessary for me to study each day?" is a question which the teacher is called upon to answer innumerable times during every session. It is a question seemingly perplexing to the average student, for he is generally under the impression that there exists some fixed rule for the guidance of students in general, and that this rule can easily be rendered logical and applicable in his particular case.

The whole truth of the matter is very simple, indeed. The conscientious teacher is rarely in a favorable position to answer such a question with even a semblance of accuracy or logic. He knows that the advanced player can make but little progress with thirty minutes' daily study; and he knows, also, in a general way, that few students have sufficient physical strength and endurance to enable them to devote six or seven hours daily to their studies. Confronted, as he usually is, with the two extremes of insufficient and excessive labor, he despairingly suggests what, to him, seems to be the happy medium.

In Berlin this happy medium takes the form of the sage advice: "Four hours' daily study is sufficient for anyone." Indeed, this advice is so general and so emphatic in the Prussian capital that one almost suspects it has become a fixed law in German musical training. Be that as it may, however, the problem of sense and sufficient study is hardly solved by such an unqualified statement.

All the great artists of the present day could tell a far different story as far as concerns their own needs and experience. In their youth, when they measured their day's work not by set rules and conservative principles, but gave themselves up to enthusiastic devotion to their art. The actual time thus employed was never taken into consideration, and their efforts were always in accordance with their physical and mental strength. Later in life, when progress had already been achieved, we find them still ignoring system and principle in the expenditure of time; and again the hours which are devoted to study are just as many or few as circumstances and conditions—not rules—prescribe.

Common sense, simple reasoning, should direct and govern the student's course. His needs and his powers of endurance are the best and safest guides. Ordinary intelligence must surely warn him to husband his strength—to make each hour, each minute, count for something in his daily effort to succeed. Minutes' sober reflection are sufficient to convince him that progress is possible only when patience, determination, and good judgment are the chief factors in his studies. On the other hand, he cannot fail to understand that purely mechanical work, incessant repetitions of a heedless and unprofitable nature, will surely sap his strength and leave him, in the end, impoverished in artistic achievement.

QUESTIONS AND ANSWERS.

H. C. P.—I by "some of the most famous violinists of the present day" my respondent means those artists who are generally accepted as having exceptional merit, and whose work has stood the test of time. The following names may be regarded as representative: Joachim, Sarasate, Ysaye, Sauter, Thomson, Maréchal.

There are, of course, many violinists now before the public who are attracting attention, and who are even regarded in the most extravagant terms; but it can hardly be said that they rightfully take their place among the names mentioned above. Wilhelm, of course, attracted much attention some twenty years ago, and he is still considered by many to be a marvelous technician. But he rarely plays in public,

THE ETUDE

nowadays, and we know little or nothing of his present abilities.

The list of able violinists residing in Europe and the United States is a long one, and it would be a difficult matter to do them all justice and place them in the category in which they properly belong.

Baker's "Biographical Dictionary" (published by G. Schirmer) is the latest publication of the kind, and will be found to contain reliable information.—George Lehmann.

PRACTICAL ADVICE TO YOUNG TEACHERS.

"WHAT must I do in order to be successful?" is often asked. That depends on what one calls success. Do not enter the profession of music teaching unless you have a musical temperament. If music is a necessity to you, a part of your life, you have chosen well. Music is soul language, and if you need an interpreter to give you its message you can never hope to become a musician.

If you are resolved, however, on choosing teaching as a profession, be satisfied with nothing less than the best for yourself. If you wish to be at the top, make it possible by your own attainments. The country has a surplus of poor teachers; the need is for thorough musicians as instructors. The public may be imposed upon for a time, but eventually a teacher is valued for what he really is. Make your qualifications so high you will be indispensable to your patrons, and rival teachers cannot supersede you.

"But," you say, "good teachers charge more than I can afford to pay, and we have no first-rate teachers in our town." Then take the amount of money you have to expend on music, and go to a good teacher. Twenty lessons from one who knows are worth ten times that number from one that is incompetent. No one can instruct you in an art he does not himself understand.

When you have fitted yourself to be an instructor, do not start out with the sole purpose of making as much as you can out of it. If you are only faithful to your duties, that part takes care of itself. Your pupils are to some embryo musicians for you to make or mar their growth. It is for you to study their needs and their capabilities. Do not be bound down by any stereotyped method. What will do for one is not adapted to another. Sometimes, too, one pupil needs a word of encouragement, another a mild reproof; but whatever you do, keep the good will of your pupil. The sympathetic chord between teacher and pupil should never be broken. A musical temperament is as sensitive as an aolian harp.

It will be a joy to instruct those who are talented. They grasp your best thoughts with marvellous intuition. They are exponents of your ideals. They bring you success and make you a reputation; but dull ones, too, will fall to your lot. This is one of the trials of a music teacher. The parents of an untalented child expect as much of him as if he were highly gifted, and the teacher is too often blamed for the child's shortcomings. Be comforted to know your reputation as a teacher will not rest on some exceptionally poor cases. Your bright stars will light your pathway.

Musical is not mere sound. Only the highly gifted forms of thought transference. Only the highly gifted have the love of classic forms as a high birth, but it can be cultivated in most cases. Go slowly, trying the simpler forms of classics with melodious settings; use tone-poems; the child-tunes of music. Once you have formed a taste for the best in music the musician finds his rags. In regard to practice, it is not the time spent at the instrument that makes true progress. The mind must be concentrated. There must be no aimless work. Let your ideals be high, then begin the ascent. What we admire most in the artist is the ease with which he accomplishes the seemingly impossible. It is the ease unfolds his fragrant leaves. But what conscientious effort does it represent!—this perfected flower of art!—Jennie R. Becker-Meade.

Important Announcement

After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894. We shall not, however, as then, conduct the magazine feature of it. . . . The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country, information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given wherever it is deemed necessary. . . .

We take this opportunity to announce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be under his charge and he will be ably assisted by others connected with our house, and by competent musicians whose special services are secured for this purpose. . . .

Former subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance. . . . The Review will be issued monthly, at least ten months in the year and we have fixed the yearly subscription price at sixty cents. . . .

The reappearance of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued. . . . To do this work thoroughly and conscientiously requires an enormous amount of time and labor and it is therefore hoped we will receive liberal support in promoting a publication of this nature. We will appreciate every effort that is made in our behalf towards securing new subscribers. Yours very truly,

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